

TITLE PAGE

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MAR 30 1922 ✓

GLASS HOUSES

Photoplay of 5 reels

~~Adapted by Edith Kennedy~~

✓ By Clara Genevieve Kennedy

Directed by Harry Beaumont

Scenario by Edith Kennedy

Author of Photoplay: Metro Pictures Corp
U.S.A.

MAR 30 1922

THE CAST

Joy Duval.....Viola Dana
Billy Norton.....Gaston Glass
Aunt Harriet.....Mayme Kelso
Cicily Duval.....Helen Lynch
Mrs. Vicky.....Claire DuBrey
Orville King.....Ellsworth Gage
The Lawyer.....John Stepping

A Harry Beaumont Production for Metro Pictures Corp.
Adapted by Edith Kennedy from a story by Clara Genevieve Kennedy.
Photographed by John Arnold. Art Director, A.F. Mantz.
Production Manager, David H. Thompson.

Joy Duval and her sister, Cicily, lose the money they had inherited and are faced with the curse of work. Cicily has the alternative of marriage and she thinks her chances will be ruined if Joy becomes a "Working Girl". So Joy promises to keep her job secret. The difficulty is to get the job. Employers do not seem to like Joy's filmy gowns and pet poodle. So Joy makes herself up as a caricature office type in "sensible" clothes and horn-rimmed glasses and adopts the working name of "Jane Brown".

The disguise lands her a job as "Companion" to Aunt Harriet. The companionship is mainly concerned with the reform of Aunt Harriet's nephew, Billy Norton. Joy does not like to reform anybody, especially Billy; she finds him quite nice as he is. But Billy has no interest in the prim "Jane Brown."

One night Joy slips away to her old home to collect some valuables she had left behind. She gets them, but in leaving she is seen by several neighbors, who do not recognize her in her disguise and conclude that she is Angel Face Annie, a notorious crook, who has been "Working" the district.

On her return to Aunt Harriet's she finds herself locked out. So she goes to the garage, curls up in the automobile and falls asleep. Billy Norton had also returned late and had likewise sought a night's lodging in the car. When they awake they are met by Aunt Harriet, who leaps at the conclusion that they have eloped. Billy, hating the thought, thinks the only way to save Joy's reputation is to marry her. Aunt Harriet is delighted and leaves the young pair in the house for a honeymoon, while she goes to a hotel.

Billy's gloom is changed to joy when he sees Miss Joy herself with "Sensible" clothes discarded, come to him in a smart little frock that sets off her chic beauty. But just as he has fallen in love with his wife he gets another jolt. His valet reports to him that "Jane's" suitcase contains the jewelry that her sister, Claire, had reported missing. He suggests that "Jane" is really Angel Face Ann. But Billy loves "Jane" too much to give her up. He tries to persuade her to quit her life of crime. She thinks he has gone mad and tries to soothe him.

Billy then sees a picture of Swag Sullivan, Angel Face Ann's husband, in the newspapers. This is too much. He rushed to prison and sees Swag. Swag asks Billy to save Angel Face, telling him that she plans a big killing at the Hotel Kenilworth ball. Billy who, with Joy, was to be a guest at the ball, rushes there, and finds her. He is insisting upon saving her from the police and she is trying to get him home so that she can have him examined as to his mental condition, when the real Angel Face Ann is discovered and arrested.

METRO PICTURES CORPORATION

916 G STREET, N. W.

WASHINGTON, D. C.



MAR 30 1922

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Dated at Washington D.C.
March 30 1922

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